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no connecting words, to the religious ritual.¹¹ It is as follows :

- Hit becwæð and becwæl se ðe hit ahte¹²
 mid fullan folcrihte, swa swa hit his yldran
 mid feo and mid feore rihte begeatan,
 and lætan and læfdan ðam to Ʒewealde
 5 ðe hy wel uðan ; and swa ic hit hæbbe
 swa hit se sealde ðe to syllanne ahte
 unbryde and unforboden ; and ic aƷnian wille
 to aƷenre ahte ðæt ðæt ic hæbbe,
 and næfre yntan ne plot ne ploh,
 10 ne turf ne toft, ne furh ne fotmæl,
 ne land ne læse, ne fersc ne mersc,
 ne ruh ne rum, wudes ne feldes,
 sandes ne strandes, wealtes ne wæteres,
 butan ðæt læste ða hwile ðe ic libbe
 15 forðam [ðe] [n]is se man on life ðe æfre gehyrde
 ðæt man cwiððe oððon crafode hine on hundrede
 oððon ahwar on gemote on ceapstowe oþþe on cyricware
 ða hwile he lifde. Unsac he wæs on life
 beo on leƷere swa swa he mote. Do swa ic lære
 20 beo ðu be Ʒinum and læt me be minum
 ne Ʒyrne ic Ʒines, ne læðes ne landes
 ne sace ne socne. ne ðu mines ne Ʒærft
 ne mynte ic ðe nan þing.

The logical process of development by which these independent charms were strung together might seem to have been as follows : The owner of the stolen property, having evidently determined to omit no step for the restoration of his cattle, first tries a purely heathen ceremony of dripping into the hoof prints of the stolen animals wax from three lighted candles ; next, by a sort of sympathetic treatment, he cites the loss and recovery of the Holy Cross,—as the Cross of

¹¹ Abrupt as the transition here is from the *Cruz Christi* formula to the legal recital and also in the case of the *Cruz Christi* and the *Abraham tibi . . . concludat* above, it is characteristic of many of the charms, which, being sometimes meaningless collocations of words and phrases, are often made up of independent formulas, either whole or in part, strung together without any connecting links. For a similar example, see Ebermann, p. 47, where the Longinus formula for stanching blood is tacked on to the river Jordan charm.

¹² Cockayne prints from ms. Cott. Julius C 2, fol. 97b (a paper ms. of transcripts), collated with Textus Roffensis, p. 50. Thorpe's version is from ms. Corpus Christi 383 (tenth century). The following variants have been noted in Thorpe : 2 *folc-rihte*. 3 *begeaton*. 4 *letan*. 8 *ahte*. 9 *næfre þe myntan*, undoubtedly the correct reading. 10 *fof-mæl*. 11 *læsse*. 13 *wæteres*. 14 *þe hwile*. 15 *forþam nis æniman*. 16 *hundræde*. 17 *ceap-stowe*, *cyric-ware*. 18 *lifede*. 20 *beo þe*. 22 *þærft*.

Christ was stolen and was found again, so may this property be recovered and returned to the owner ; then, still further to hamper the movements of the thief, he calls on the patriarchs,—Abraham is to shut off all ways of escape by land, Job by water, and Jacob is to bring the thief bound to judgment ; finally, after employing these solemn heathen and religious ceremonies for the restoration of his property, he proceeds to invoke the aid of the law, by reciting his indisputable claim to his own.

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CORNEILLE'S DRAMA.

Die Dramatischen Theorien Pierre Corneilles.

Ein Beitrag zur Geschichte und Kritik des französischen Dramas, von JOHANNES BÖHM, Dr. Phil. 8vo., 150 pp. Berlin : Mayer und Müller, 1901.

In the work before us, which is merely a reprint of the author's inaugural dissertation, we have a typical specimen of that kind of specialized historical research which is so characteristic of the German Universities. The subject under consideration is the dramatic theories of Corneille, as elucidated in the poet's prefaces, notices, "examens" to the various plays and in the three well-known "discours" which serve as introductions to the three-volume edition of his works published in 1660. But the author is here not so much concerned with a criticism and evaluation of these theories as he is to fix the interpretation Corneille put upon the teachings of Aristotle and to show how far, in actual practice, the French poet has observed and how far transgressed his own rules.

The narrow limitations thus set to the theme have, of necessity, confined the author mostly to the threshing out of old straw. And we fail to see that his work has resulted in anything new or illuminating. Corneille's attitude toward the traditional three unities, his misconception of the meaning Aristotle attached to the tragic emotions,

"pity and fear," his theory of the "catharsis," his introduction of martyr heroes into the tragedy, etc., are points which led the poet into some bitter literary disputes in his own day and were discussed in Europe for a hundred years after his time. Unless these points were to be set in some new light or joined together in some new synthesis, we do not see what good end Dr. Böhm's elaborate analysis and classification serve. As a typical example, take the case of Corneille's exposition of "pity and fear." That he misunderstood these terms, twisted them into "pity or fear," and then amplified the idea so as to admit other emotions as tragic, Lessing, without any show of scientific method, told us long ago. Just as little has the author advanced beyond Lessing's view of the "catharsis" or tragic purgation. His statement in his introduction that this serves his purpose is no adequate excuse. For, apart from the points in which Lessing is undoubtedly right and Corneille undoubtedly wrong, the author fails to note that the subsequent investigations of Bernays, Susemihl and Hicks, Butcher and others, have proved both Lessing and Corneille to be wrong in one very fundamental point. They both attach a *moral* instead of a merely *aesthetic* meaning to the purgation of the passions. It was this misconception which pushed into the foreground the idea of a moral end in tragedy and constitutes the most vulnerable point in pseudo-classic theory and practice.

But after all what Corneille thought Aristotle meant and his appeal to the Stagirite for justification, forms only one-half of any profitable discussion of his theories. Considered as an interpretation of life, poetry and especially drama, appealing, as it does, directly to the public, is bound to be strongly influenced by the political, social and religious forces of the age. That a reference to these forces would have thrown much light on Corneille's views and his attitude toward Aristotle seems obvious. But the narrow point of view which the author assumes, or was led by his mentor to assume, precludes all this and makes his work both unsuggestive and uninspiring.

Dr. Böhm has labored zealously and conscientiously to produce a contribution to the history and criticism of the French drama. Within the limits of his theme and the method employed, he

has done in detail a thorough and accurate piece of work. But without illuminating ideas, without that subtle power of divination that enables the critic to detect the synthetic bond which unites the details into one well-proportioned whole, his efforts are a striking proof of how barren this scientific historical method may become. We are not enemies of analysis and classification, for we know that science has transformed the thinking of the world. We are not even hostile to systematic literary criticism, although no less a worthy than Matthew Arnold has declared that systematic criticism is bad because it is systematic. But yet with these one hundred and fifty pages of analysis, classification and tabulation before us, the question is forced home whether this method is not often applied in the wrong place. We are not at all certain that the results warrant the expenditure of so much time and effort. We have a decided feeling that the whole amounts to little more than a drill in classification for the benefit of the author of the thesis; that he has industriously gathered together and tabulated materials for a work, but has fallen short of a work itself.

Over one-third of the whole book is devoted to a tabular survey of Corneille's thirty-four dramas in chronological order. With great diligence Dr. Böhm has collected under each title such heterogeneous bits of information, as, the date of production upon the stage, the year of the first printed edition, the number of verses in each act, the number of characters, male and female, in each play, the time of the action, the motives, the sources and, finally, extracts from Corneille's own "examens" in regard to the observance of the unities, the success or failure of the piece, etc. In his introduction he naively tells us that this survey is to serve as "a picture of the development of the theoretical views of the poet." Of what real value such a collection of isolated and often irrelevant facts is, we fail to see. Of Corneille's theoretical views they give us no more conception than piles of lumber and bricks do of the architecture of a house. A few pages of solid prose, such as Dr. Böhm has shown us he can write in the excellent opening chapter on the part played by the three unities in the Italian, Spanish and French dramas before Corneille, would tell us far more about the development of

the poet's theoretic views than all these fifty-eight pages of industrious compilation.

To a less degree the same holds true of his main chapter, the third, where he comes to the real exposition of Corneille's theoretical views. Here, under those rather mechanical divisions which occur with tireless regularity in German school-texts, the purpose of the drama, the development of the action, the motives, unity of time and place, etc., each provided with its four or five proper sub-heads, the author gathers all the remarks which Corneille has anywhere made on the point under consideration, compares his exposition with the doctrines of Aristotle and notes whether the French poet in practice has observed or transgressed his own rules. In general, he has nothing new to offer, certainly nothing essential with which the student of Corneille is not already familiar. The attempt to treat the tragedies as serious dramas of character might have proved an original contribution if the author's method had permitted him to develop it. But, left in such fragmentary form, it is not at all clear just what is meant by the term.

The chief value that we see in Dr. Böhm's work is the arrangement of materials in a form convenient for reference. As such, it may be of some use to students of Corneille. But, as a whole, the work impresses us rather as a diligent collection of materials than a work that adds anything of value to the criticism or the history of the French drama. And, in conclusion, we should add that its defects are not so much due to the lack of scholarship and insight on the part of the author as they are to the point of view assumed and the method employed.

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INFLUENCE OF GERMAN LITERATURE IN AMERICA.

Translations of German Poetry in American Magazines, 1741-1810. Together with Translations of other Teutonic Poetry and Original Poems Referring to the German Countries. By EDWARD ZIEGLER DAVIS, Ph. D. Philadelphia :

Americana Germanica Press, 1905. 8vo., ix and 229 pp., cloth \$1.65.

Until a few years ago, little had been done in the way of tracing out exactly the beginning and growth of German literary influence in America. We knew in a general way that the Transcendentalists took up German Philosophy in some of its aspects, either directly or at second hand ; we knew that Longfellow imported into American life the German lyric in its gentler phases, and, in *Evangeline*, something of the German idyll ; beyond that little was definitely known, or at least was accessible. In England, the field had been pretty well explored by 1897. Professor Brandl's paper on "Die Aufnahme von Goethes Jugendwerken in England" in the *Goethe-Jahrbuch* for 1882, and his note on "Lenore in England" in Erich Schmidt's *Charakteristiken*, supplemented by Professor Sumpf's paper in the *Zeitschrift für vergleichende Literaturgeschichte* in 1893, and much more thoroughly by Herzfeld's admirable monograph on William Taylor in 1897, had made clear the kind and degree of interest in German literature felt by the English public up to Carlyle's time. It seemed a safe inference that America reflected this interest before the thirties, but just how early and to what extent remained to be shown. A practically unexplored field, therefore, was open to the *Americana Germanica* when it was established, in 1897, for "the comparative study of the literary, linguistic, and other cultural relations of Germany and America." After running through four volumes as an irregular quarterly, it became in 1903 a monthly, under the title, *German-American Annals*, while the old name was retained for a series of monographs, of which the first number is the subject of this review.

In its career as a quarterly *Americana Germanica* contained, besides many valuable studies of individual indebtedness and relationship, at least one paper of unusual merit on the general subject here under consideration,—that of Frederick H. Wilkens in vol. III, 103 ff. (1899), on "The Early Influence of German Literature in America." His list of publications from the German (in book form) in the United States before 1826, while it does not claim to be complete, is probably very nearly so ; each item is fully described bibliographically ; the arrangement is strictly chrono-